ING AS A GOOD OLD MAID.

man Comedy - Stairways in Plenty. Madge Hobertson Kendal is a busy actress shenever in sight on the stage. She is an expothat of most unexaggerative players. They are solel and she is restless. Excepting when the guation absolutely requires her to hold an attinde until some particular point has been made he is constantly doing something or otherpring up a book and laying it down, removing one small atticle from one table to another, add ing a few stitches to a piece of embroidery, or in ume other way keeping herself in minor action. h is to be said for this uneasy process of playing pars resistically that it gives aspects of actual ife, and against it that it distracts attention from depiction to inconsequential detail That Mrs. Kendal believes in it thoroughly was shown by her in "The Elder Miss Blossom," in which she returned to our stage last week. Whether is is commendable generally or not, it is surely guitable in this particular play. Mrs. Kendal spreams an old maid about to be married, and all of a furry over her wedding. It is reasonable that her nervous tension should release itself in doing incessantly whatever her hands find to do. She is in a state of ante-nuptial agitation. The wedding garments get her attention in the first set and the wedding gifts in the second, until disaster overtakes her preparations, and serious-ness stops all triviality. Then Mrs. Kendal begins to act in a way that there can be no dispute about She shows with remarkably plaintive pathos the grief and shame of the woman who, after believing herseif for three years betrothed, and making ready for the bridal altar, learns that it was her niece whom the man wished to marry. This portion of the new play at the Knickerbocker is highly successful, and it is the actress more than the authors who makes it so. The situation is one which we have had in many plays, but in post of them it has been intentionally comic. The difficulties overcome by Mrs. Kendal in saving it from laughter for tears can hardly be appreciaied by an auditor not expertly aware of them Sheachieres an artistic triumph.

The personality of Mrs. Kendal affects people directly. To some she is singularly disagreeable her assumption of artlessness looking like amferality, and her practice of politeness having an effect of undeceptive make believe. To the majority she is the most spontaneously gracious of actresses. She has herself caused this differ ence in degree of esteem by posing publicly in addresses and published interviews as an unas sallable wife and mother. Nobody can blame Mrs Kendal, or any other self-respecting actress, for keeping socially aloof from the victous crea tures of the stage. The line between reputable and disreputable women of the theatres cannot be drawn too distinctly. But Mrs. Kendal is pet lonesome on her side of it. She is only one in a multitude, no doubt a majority of all the actresses, and if satirical shafts are buried at her it is because she assumes an attitude of moral isolation. Mrs. Kendal is like the little Mary Jones of the ventriloquists. She is more than all years old in precority. She knows that selfesettion convinces many people. She is not the only player who has profitably taken a pose fearless opposition to imaginary enemies. Richard Mansfield did the same thing early in his career. He did not stop with attributing defiant speeches to audiences, and really conrinced many people that he was illused. Minnie Madden Fiske has pure ed the same curse of advertising, and with the same result.

A readily gullible portion of the public believes the absurd assertions that, because she has antagonized some of the men in the theatrical business, some of the reviewers in the larger cities are against her, too She and her manager have striven hard to disseminate that nonsense, and it has served to popularize her. But in the cases of Mrs. Kendal, Mr. Mansfield and Mrs. Fiske there is artistic merit back of the business method. Each of them is a fine player, if not a possessor outright genius. Their audiences, attracted by such exploitation, are retained by good perform sares. Hall Caine employed the device of pretended mariyrdom to help "The Christian. that case the thing thus advertised, although not wholly satisfactory to people of discriminate ludgment, was pleasing to those who were not frequenters of the theatre. Israel Zangwill was the next playwright to adopt the same method publicity. His play, "Children of the Ghetto," answered in the first performance the question of its fate. It was clear at once that it its merit of faithful illustration was praised in the reviews, and its fault of dramatic duliness was censured. There were critics who extolled it extravagantly as a revelation in stage literature, and there were some who berated it as ut-terly worthless, but the consensus of published spinion was calm and considerate. There was no lack of kindness, and not much cruelty. But Mr. Zangwill at once pailed himself to a cross. and displayed himself as an author crucified by a mob of murderous enemies. He might have made money by this course, as Hall Caine had done, by gaining religious attention, but for the fact that his depiction of Jewish rites and usages proved offensive to Jews and interested few others. 50 "Children of the Ghetto" died last night for want of audiences. The remains are to be taken to London for possible vivification.

palefaces in New England, and had heard one of them named Sprague, of Rhode Island, say that the red man was at that time standing in the face of the setting sun, and that his last war whoop had been heard. My grandfather had been to Botton and they fed him on beats, and when he went back to the wigwams he had lost his nerve. He never went on the warpath after that. He get up ghost dances and had a lodge of sorrow, composed of old broken down squaws, and soon after he rested from his pow-wows.

The young bucks kent on doing business. Our tribe increased until the Great Spirit counted us by the number of leaves that fell from the branches in the Moon of Snowshoes. Word came to us by the deer from every tepee that other tribes were increasing. Then the palefaces came among us and taught us their way of many things, and made us to drink. In spite of it all we managed to make trouble when they wanted our trails and the places where we had joined our voices with the thunder and the west wind in the worship of the Great Spirit.

When the ancestors of my paleface brother, William A. Jones, had laid out reservations for our people, and herded us as we herded the gamof the forests, we still loved one another, and we gathered about our shacks in the long winter days afraid to go out after dark on account of the warriors which our White Father had sent to watch us. Then our succestors, Oh. Jones, gave us the white man's lible and told us that we must be born again. They put a new song in our squaws and tapapoowse moaned for red squirrel, and white man's lible and told us that we must be born again. They put a new song in our squaws and pappoowse moaned for red squirrel, and wild rice, and grouse, and bison and venison, they were fed upon the oxen siain at the beef issue, oxen that the white man had worked and turned out to die.

And you built schoolhouses and taught our calliders and required and told us about any our squaws to stay in the teper all day, and our braves and bucks had to quit the hunt and plant maize.

One German plays of burglar life are always cases tally characteristic of their source. Their humor and pathos are of kinds not found in any other stage fiction. French pieces dealing with the corresponding social class become hysterically romanus and are usually melodramas. Else they are touched with a sexual phase none the ess objectionable because it is involved with the life of the family. Contemporary English dramatists do not trouble themselves about the middle classes, if by them we mean the parvenu who made his money in some trade that is not dignifiel, the aristocrat who lost his through some eccupation not so honorable, and the children of these people. These do not come now to the stage in England, except in melodrama. Most of the writers nowadays are concerned with too high a social stratum to interest themselves in the types that absorbed Tom Robertson. He took most of his from the German. Our American authors have occupied themselves with it only when a local type was to be shown. Earlier dramas of New York and Western life written for performance at the best theatres of the time treated the domestic and homely virtues, but often with a touch of melodrama In "Way Down East," "Shore Acrea," In Mizzoura" and "Alabama," the geography is nearly as important as the sentiment. Serio-comic plays of life among what for the lack f a better description may be called our middle dasses, with sentiment and character as common is one part of the country as in the other, are alsost unknown here. That might be attributed to the lack of class distinction, were it not true that England, which possesses such social difstences in a high degree, is also without any odern drama that could be placed in the same talegory with the German folk pieces. They resper in Germany new nearly as much as they ver did. When the newer ones fail it is because including the preparation of the indigo color, is one of the chief industries of northern India, and has been so from very early times. At the present time this great and ancient industry, in which is invested British capital to the extent of many millions sterling, and which finds employment for hundreds of thousands of natives and many Europeans. Is threatened with extinction. A famous and important firm of color makers, to wit, the Badische Anliin und Bola Fabrik of Ludwigshafen on the Rhine, has introduced artificial indigo in the highest state of purity and at a price which admits of its successful competition with the best qualities of natural indigo. bey do not come up to the standard set by L'Arlonge in the plays that he has written to represent behumor and pathos of what is rightly to be called middle-class life of Germany. His artistic beight need not make any dramatist despair. is earlier plays are formless enough with their sumerous scenes and very clumsy intrigues. ut they make a potent appeal to the sympahies of an audience. Later works of his, such "The Pariner," known here as "His Wife's hat example came from an old French piece Wed "The Choice of a Son-in-Law," but it had made German throughout by the time Bersaw it. That was proved when the English was acted here.

The Pariner," known here as "His Wife's her," conform more strictly to modern forms. It example came from an old French piece of "The Choice of a Son-in-Law," but it had a made German throughout by the time Bersaw it. That was proved when the English Sin was acted here.

The German authors who have not followed for tendencies are still willing to occupy them with the lives of the people, and not in the action at that Sudermann adopted in "Die Ehre."

Raupimann in "Fuhrman Henschel." They sonich to follow the L'Arronge formula, for soniche to follow the L'Arronge formula, for so wide awake are in the hands of those so wide awake to the importance of taking time by the forelock." The German authors who have not followed tent tendencies are still willing to occupy them-ults with the lives of the people, and not in the on that Sudermann adopted in "Die Ehre."

succeed so well as the authors of "Our Gentlemen Sons," the play new here last week. They neg lected in the new piece the pathos of their char acters in favor of the humor they can be made to produce. That their leading figure is a butcher shows how far their purpose lies from the average American dramatist's. Outside of farce

that occupation could be used only as an excuse

butcher before him, and he intends that his sor

shall extend and magnify the business, making

his name foremost among all the butchers of

Germany, even of the whole world. Every mod-ern scientific appliance shall be used to make

the number of sheep and oxen that he kills targer

son has just served his year in the army and on

the day of his return the apron and the knife

with which he is to assume his new work are

brought by his father from the place in which

they have rested until the time should come for

them to be transferred to the young man who

He receives them from his father's hands

was to bring new glory as a butcher to the family

without enthusiasm and puts them away from

him kindly but with firmness. He has already

entered the university to begin his studies there

on the day his father expected him to devote to learning the first things toward bringing new honors to the family. There is dignity in the

old man's anger when he turns this unworthy

descendant out of the house, and he seems

wronged parent. His son labors in poverty

helped by the father, who refuses to receive the

boy even when he comes on his mother's birth-

fuses to follow, and ruling his family as its al

solute head, in the fashion of German households

he holds out against forgiveness until his boy

is wounded in a student duel fought in defeno

of his father's conduct toward him. Then he

succumbs. His paternal feelings cover

range that would test any actor's powers. Wil-

ham H. Crane, who has transferred many Ger

man types to the American stage and brought

along with them all that comes to us of German

folk pieces, would find in the part apportunities

to display all the qualities in which his admirers

take most pleasure. But the insistent national

character of these plays pever seemed to confine

them more strictly to the stage of their own coun

try. Could an American actor make any but a

ridiculous figure out of a butcher so proud of his

calling that he bestowed a knife and apron on his

son as if they were a crown and sceptre, and then

cast him off for refusing to accept them and their

sher calling. But then he would lose half the

qualities that made him characteristic in the German original. "Our Gentlemen Sons"is

such a good example of its kind that this very merit

will probably confine it to the German stage. The staircase has assumed sudden importance

AN INDIAN'S LETTER.

Indian Commissioner Jones's Prediction

That the Race Will Soon Be Extinet.

Great White Father's paleface buck, William

A. Jones, who lives in Washington, and is called

by the whites, Indian Commistoner, sends work

to the White Father that in the next twenty five

years there won't be a red man in existence. It

will be the fault of the white man if Paleface

Jones's guess comes true. But the palefaces, long before Mr. Jones, said the same thing. My

gran ifather, who was a Wy indotte, returned to

wigwams of his tribe many moons ago and told

lakes, and rivers, and and cities.

I hope my pale face brother Jones is wrong in his guess. Let us alone. Let us go back to the track of the bison, and in the depths of forests which have not yet been broken, and let us find the great Great Spirit of our Fathers. And so shall we again outnumber the leaves of the branches, and somebody will come to our call, when we get strong, and we will fight your battles for you, and be worthy of you, and of the White Father, and of our people, and their traditions.

WICHITA, Nov. 19.

Indigo Grower vs. Indigo Maker.

From F ildin's Magazine.

The cultivation of the indigo-yielding plants, including the preparation of the indigo color,

WICHITA, Nov. 19.

TO THE EDITOR OF THE SUN-Sir

staircase has assumed sudden importance drama. Playwrights have neglected i

obigations? The old man might be in some

Proud of the business which his son re

day.

than any other establishment can loast. This

for active villainy. This man's father was

THIS WEEK ON OUR STAGE.

NEW PLAYS OF DIVERSE INTEREST AND MUCH IMPORTANCE.

Daniel Frohman's Stock Company in "The Manceuvers of Jane" - A Dramatic Version of "Ben Hur" as a Sociacle—"The Greek Slave," a Musical Comedy.

The new plays to be offered at our theatres this week are of unusual popular interest and artistic importance. To morrow night Daniel Frohman's stock company will move from Fourth avenue to Broadway. After many years of life at the Lyceum it will change its home to Daly's. Its first employment there will be in Henry Arthur Jones's comedy, "The Manceuvers of Jane." Not much uncertainty need be felt about this entertainment, as it prospered considerably at the London Haymarket with a company less capable than the one which will enact it here. It is described as resembling in manner the same. It is described as resembling in manner the same author's next preceding piece, "The Liars," which we had last season with Mr. Drew and his com-Like that, it is said to be somewhat cynical in sentiment and caustic in humor. Jane s an irrepressible man auvrer. Her father chooses a man for her to marry, and she decides upon another. Their purposes cross intricately and involve other persons, but love finds a way through elopements to matrimony for two couples. The scenes are in rural England, near London, the time is the present, and most of the characters are The cast is a selection from Frohman's players. Mary Mannering will be this actress should soften any harshness which the part possesses. Ferdinand Gottschalk will ersonate an eccentric lordling, the chap whom the girl is told to marry but won't. There are promising roles for Elizabeth Tyree, the Wal-

cots and others. On Tuesday night at the Herald Square a pro duction of " The Greek Slave" will give to us a new musical comedy from London where it had a place in a succession of similar pieces under George Edwarden's management. Augustin Daly was to have brought it out in New York, but his death prevented, and his heirs have sold it to Fred C. Whitney, who has formed for it a company including Dorothy Morton, Hugh Chilvers, Marion Singer, Kate Michelena, Richard Carle, Herbert Sperling and as many more. A faithful dupli-cate of the London outfit is promised. Some additions have been made to music, of Sydney Jones and Lionel Moncktons but none of the verses by Henry Creenbank and Adrian Ross are to be omitted, nor will any localism be attempt ed with the prose of Owen Hall. The piece is ancient Roman in place and time. Its nature would seem to be rather less factious and more soberly sentimental than the average of its class. in the drama. Playwrights have neglected it of late, but have returned to it this year in a way that must surprise some of those who settled on this architectural incident for the first time. The most dramatic moment in "bildren of the Ghetto comes when the heroine learning that marriage with her lover is impossible alowly ascends the steps along the side of her father's living room, and in the half darkness is heard to fall to the steps along the side of her father's living room, and in the half darkness is heard to fall to the steps along the side of her father's living room, and in the half darkness is heard to fall to the steps along the side of her father's living room, and in the half darkness is heard to fall to the step serve as the place of an episode more strenuously dramatic. The Southern girl's lover, fatally wounded, has been brought to her house. He is nearly helpless, and only size and her maid are there to help him to the upper room in which he is to be concealed. Once their struggle seems vain, and the progress of the three is engrossing in its suspense. In the second act of 'Becky Sharp' a staircase at the rear of the sige serves as an entrance for most of the guests at a ball, sithough the action there prior to the battle of Watsrloo is played on the lower level. In 'Moor than Queen' Julia Arthur climbed a few strps to the balcony outside the dear of Napison's room to capiel him into a good humor a'ter he had returned from Egypt and found her dressed for a masked ball. This stairway is not important here to the dramatic effect. The second act of 'Pac as Wife' also passesses this feature of the season's successes. The abode of the prima donns is above the level of the room in which the revellers sit and is reached by a winding dight up and down which a concedian passes in the excitement of the second act's revery. Never before were stairways common to so many success on the second act of the second act we The costumes and scenery are said to be particu-

larly picturesque. On Wednesday night at the Broadway a very ambitious and extensive drama made from Gen. lew Wallace's "Ben Hur" will be disclosed for the first time. Interest in this enterprise has stimulated by news of the preparations, which began over a year ago with the formula tion of the play by William Young from the fa mous book and has been continued with devices and experiments for spectacular effects. Klaw & Erlanger are the capitalists, and Joseph Brooks is associated with them. It is sure that a bold renture is being made with a large expenditurof time, thought and money, and the result is bound to focus a great deal of attention, theatrical, lit-erary and general. Gen.W allace refused for many years to sanction a dramatization of his semi-Biblical novel. He did not believe, so he said, that it could be put on the stage adequately. But when the parties having it now in hand out tined their scheme to him he was convinced of its feasibility. An arrangement for satisfactory royalty was made with him and his publishers Harper & Brothers, and the book was placed in the hands of Mr. Young to make a play of. At the same time, the scenic preparations were started. A fine representation of the chariot race, as described in the novel, was deemed essential. Eight live horses are to run with an illusion of great speed. Sunken treadmills and noving canvas are expected to produce the effect. Another impressive sight may be expected n the star guiding the wise men to Jerusalen Electric lights are used ingeniously in that and drama, as He was in the novel but His near presence will at times be suggested, as it is felt that His dominance over some of the characters should be shown. Ben Teal, who has directed the rehearsals, says that an earnest and very costly en-deavor has been made to illustrate the splendid martificence of the Romans, in contrast with the bucks and braves to prepare for the Happy
Hunting Grounds. He had been for a visit to the simplicity and poverty of the primitive
Christians. With all the skillful care and judiclous outlay that have been given to "Ben Hur" the simplicity and poverty of the primitive cious outlay that have been given to "Ben Hur" that we shall see a big and artful spectacle. As to the purely dramatic result no one can foretell.

> Ben Hur will be impersonated by Edward J. Morgan. Two women in the long cast are Mary Shaw and Grace George. On Thursday night at the Irving Place a new German comedy, "Hofgunst," by Thilo von Trotha, will be introduced by Emmry Schroth and others of the Conried company. It has been played 300 times in Berlin, and therefore comes well recommended by German success. The prinrecommended by German success. The prin-cipal character is a country gril who becomes a lady at the royal court and figures engagingly in several love affairs, including one of her own. Die Herren Sohne' will have the first half of the week at this house and "Maedel als Rekrut" will be repeated at a Thursday matinee. Felix Schweighofer will appear here on Christmas Day.

The vogue of the book will give a degree of dig-

nity and authority. Mr. Young is an exper

to rely on the known abilities of the company.

Day.

Adrama by John Oliver Hobbs entitled "Osbern and Ursyne" will be tested at the matinee on Tuesday at the Empire, under Franklin H. Sargent's direction. It is a romance of ancient England. The acting will be done by Florence Kahn and Frederick G. Lewis, graduates of the Academy of the Dramatic Aris, and others who are still students there. The authoress says that the success or failure of her piece in this trial will decide whether it shall be produced in London by Mrs. Patrick Campbell and Forbes Robertson.

Vaudeville diversion is supplied abundantly. in the continuous shows to-morrow's shift of performers will leave very few of last week's spec ialists as hold-overs. Of the newcomers at the Pleasure Palace, Marie Tavary will be the chief one, in an inning filled with operatic selections. Next will come two dramatic sketches. Grapewin and Chance will play "A Mismated Pair." which reaches the limit of wild farcicality. Georgic Gardner will be seen in a more reasonable but lively medium. Then, besides an interesting showing of motion photographs, there will be specialties for the St. Onges, the Wilsons, the

Poles and a dozen others.

Felix Morris and "The Girl with the Auburn Hair" will be in rivalry at Keith's. The actor offers a new short play, "Behind the Scenes," and will have as capable assistants as he has had in his previous visits to this theatre. The other leader is a vocalist from Chicago, where her first vandeville employment was so directed as to arouse he deal of curiosity as to her identity. A dainty operetta. "The Kissing Bridge," will be another striking feature. Pictures from biograch and stere-opticon, and specialties for Dixon and Bowers, Johnson and Denn, Miles and Nitram, Larredo and Blake, Ralph Bingham, Billy Link, Tom Heffron and the Freezes will complete the hill.

Specialists will have full sway at the Pleasure Palace, except for a pleasing showing of motion pictures. In these will be seenes from South Africa and about the city, with a sprinkling of comic catastrophes. Ezra Kendall will be joker-in-chief and his promise of new witticisms is reasonably vandeville employment was so directed as to arouse

catastrophes. Ezra Kendall will be joker in chief and his promise of new witticisms is reasonably sure of fulfillment, as he has kept it many times before. Among the others will be a troupe of lively Japanese, who will exercise in acrobatics and juggling; Dean and Jose, and Holl and Staley, wo have variety skatches; Arthur Rigby, who will belike an "end man" transferred from the ministrel shows; Waterbury and Tenny, instrumentalists; the O'Briens, acrobate, and Clarisse Yance, a vocalist. This incans a succession of liveliness and clean fun.

the O'Briens, acrobate, and Clarisse I ance, a vocalist. This incans a succession of liveliness and clean fun.

Lillie Western, the Sa Vans and Alexander Tacianu will be among those at the Pleasure Palace to-day. Creesy and Dayne, Drawee and Press Eldridge will be employed in their apecial testo-day at Proctor's.

Toward the top at Pastor's will be a sketch in the language of the racetracks for the Robbynses, and a familiar inning for Filson and Errol. Ed Latell will be another "headliner." Others on the roster will be another "headliner." The Pastor of the Rost Taneans and McCloud, Mack and Armour, Scanlon and Sievens, Sully and Moore, the Taneans and the Leonarda.

The New York continues as a vaudevilla resort, holding to the thousands of instantantous.

Julia Arthur and her magnificent production of "More than Queen" go to the Harlem Opera House this week. So much has been said of the elaborate costumes and scenery used in this play that the drama itself is about forgotten. Although not a great work, it gives to Miss Arthur opportunities for her talents to be used at best, and, to return to the old subject, to look enticingly beautiful.

That funny farce, "Why Smith Left Home," goes to the Grand Opera House. It is a play that could not fail to make any audience laugh. The same company that acted it at the Strand in London and at the Madison Square here is used. Mrs. Annie Yeamans and Maclyn Arbuckle are still the leaders, both in the parts that they enact and their manner of introduction.

The Donnelly Stock Company will revive "The Lottery of Love" at the Murray Hill. This is an

Lottery of Love" at the Murray Hill. This is an eccentric comedy adapted by Augustin Daly from the French of Alexander Rieson and Anthony Mars, well-known and experienced farce writers. It comes as something of a novelty. It was first seen at Daly as slong age as 1880.

The Castle Square Stock Company will devote itself to Gounod's "Faust" in English. No opera in the repertory at the American has borne repetiting nore has been done for it in the mounting. This time a ballet will be added to the military band and the cavalry corps. The casts for the week give Faust by Mr. Sheehan and Mr. Berthold, Valentine by Mr. Lind and Mr. Luckstone, Mephitspheies by Mr. Index and Mr. Knight and Marguerite by Mi s de Treville and Miss Golden. The Star will have another visit from "The Queen of Chinatown." This roaring metodrama was at that theatre in August, being the first play produced this season in New York. On het nights there the house was packed, so if the cooler weather has not chilled the desire to see the show we may expect the same thing repeated. A man fight ny with raw in a dark rittle one of the thrif-

only one week longer. Then he will show other cities how jolly he is when acting a Crane part in "A Rich Man's Son." Another comedian, though of a less dignified order, and appearing n comic opera, will replace Mr. Crane here. This

in comic opera, will replace Mr. Crane here. This is Frank Daniels who brings a new piece, "The Ameer," as his means of fun-making.

Speaking of fun making and comedians naturally is a reminder of May Irwin, if any is needed. She is still with "Sister Mary" at the Hiljou. Melville Ellis, the pianist, who was ill the first few nights of last week, is once more playing love songs to the flitations widow.

Another merry example of American humor is "The Rogers Brothers in Wall Street." Anything more thoroughly native could hardly be imagined. John J. McNaily is the direct rival to Charles it. Hoyt as a farce writer. He puts as much fun into his plays without the satire of the Hoyt pieces.

"Miss Hobbs" the scene is American, but the

In "Miss Hobbs" the scene is American, but the humor is decidedly English, although not heavy, It seems to be the kind that amuse, for this Lyceum comedy has been in New York longer than any other play this season, and promises to stay a good while yet. Arrangements have been made to introduce it also to audiences at the Duke of York's theatres, London.

Thoroughly English is the humor of "The Elder Miss Hossom" at the Knickerbocker. It is the sentiment and seriousness of this play, however, that give it importance. Mr. and Mrs. Kendal have never appeared to greater advantage than they do in the really powerful scene in the second act, where the spinster learns that she has waited in valo for the plan she loves.

At the Empire The Tyranny of Tears' is witty rather than humorous. The clever lines keep up an almost continuous ripple of laughter rather than any boisterous outbreaks. The people who go to see John Drew, like those who admire the Kendals and Annie Russell, what a politicly amusing evening, without any extremes in either farce of tragedy.

ing evening, without any extremes in editer of tragedy
Almost the extremity of stage sadness is abown
in "Barbara Frietchie," which Julia Marlowe and
a weil selected company are playing at the Criterion. This depressing sombreness is lightened,
however, by some of the most charming comedy
that the theatre has had for some time. Miss
Marlowe is equally capable of light and shade
with the same winsome girlishness.
In strong contrast to the pure sentiment of
In strong contrast to the pure sentiment of

the acting, which should be good, if we are are

with the same winsome girlishness.

In strong contrast to the pure sentiment of Barbara Frietche' is the cynical worldliness of Barbara Frietche' is the comedy is light and refreshing, in the second it is sarcastic and supering. The dramatic scenes are in one case the outcome of honest love and in the other of dishonest intrigue. Yet both are powerful and popularly successful plays.

A play in which the surroundings and suggestions are immoral, yet not indecent, is Popa's Wife. Persons who go to the Manhattan expecting to see Anna Held expose herself as did Sadie Marunot in The Turtle' and Louise Beaudet in 'Mile Fin' will be disappointed. The moral standard of 'Papa's Wife' is low only in atmosphere and implication.

Another farce in that same condition is 'Make Way for the Ladica' Persons who go to the Madison Square will not be shocked, but they had better take the young girls of the family to 'Miss Hobbs' for fun. Charles Frohman will probably transfer 'Make Way for the Ladics' to some other New York theatre on Dec. 11, when 'Wheels Within Wheels' must come to the Madison Square.

This week will be the sixth of 'The Singing

"Wheels Within Wheels" must come to the Madison Square.

This week will be the sixth of "The Singing Girl" at the Casino. Alice Nielsen, Lucille Saunders, Eugene Cowles and John Slavin are the leaders in the company that is a reminder of the palmy days of the Casino.

The palmy days of Koster and Bial's are fully revived with "Round New York in Eighty Minutes." Entertainment of a varied set may be depended upon from a company that includes Alexander Clarke, Marguerite Sylva, Kitty Mitchell, Christopher Bruno, James J. Corbett, Bobby Gaylor, the Angeles Sisters, James J. Jeffries, Thomas Sharkey, Carrie Perkins and many other entertainers.

Gaylor, the Angeles Sisters, James J. Jeffries, Thomas Sharkey, Carrie Perkins and many other entertainers.

Weber and Fields's company is rehearing a burlesque on "Barbara Frietchie," and with them is Mabel Fenton once more. This new travesty will be put on in a few weeks and in the meantime "The Other Way" will be retained as a second part to "Whirld-gig." The skit on the Dickens slory is one of the best that this music hall has had.

William Gillette is not only pleasing his old admirers in "Sherlock Holmes, but its gaining new ones. Others in his company, however, come in for a sinare of applause and appreciation. The play is acted in a quiet way that gives an appearance of possibility to some of the situations that are really improbable. It looks as if this drama would stay at the Garrick all winter.

"The Dairy Farm" will reach its fiftieth per formance to-morrow night, when souvenirs will be given to all the women that go to the Fourteenth Street. One of the attractive and homely scenes in this play is a Christmes Eve party in the village of Hurley, N. Y. The run of this piece will come to an end on Dec 23.

Another illustration of country merrymaking is the second act of "Way Down East," which is at the Academy. The snowstorm in this rural drama is one of the most realistic scenes of the sort that has been seen. The large stage of the Academy is useful for the pictures of the farmhouse yard in the first act.

EMIL PAUR

Conductor of the New York Philharmonic Orchestra and the Metropolitan Opera Orchestra, writes as follows regarding the

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least worthy of the Inspection of every intending purchaser.

MUSIC AND MUSICIANS.

The present season has already introduced three performers who are superior to any that were made known so carly last year. Mark Hambourg is a pianist who lacks only the poetic senti ment and depth of feeling that are necessary to greatness in his profession. Now he revels in his youthful vigor, his complete mastery of the technique of his art and his power to accomplish anything that depends merely on these qualities It is not believed that with greater maturity be will fail to acquire the elements in which he is deficient. Alexander Petschnikoff has proved by his three appearances here that his skill as a violinist in nearly as great on its technical side, while his interpretative powers are deeper now and more fully matured.

Clara Butt is likely to be heard often on the local concert stage, although her success here was not foreseen, and the necessity of filling oratorio engagements in England requires her early return. She possesses a rarely beautiful voice. sings with great dramatic feeling and intelligence and her personality is striking and magnetic. That last quality plays a large part in the success of an artist with this public, although it is only one cause of the favor which the English contracto has found here. It cannot be said that her ap pearance on Tuesday evening increased the good impression ahe made at her debut. Her method of singing is so reckless that one wonders how long even a powerful voice like bern can retain its beauty under such a strain. Her over emphasis was not so striking, but it is evidently a habit. Intelligence and temperament, combined with a voice of a quality so rare and levely, make her on e of the notable musical features of the winter

The arrival of the opera company will throw there individual performers temporarily into the shade. The Chicago public showed greater appreciation of the singers during the week just The casts were as strong as they could be made and the week opened with Sembrich and Calve in the same programme, a combination not to be resisted. The last week there, beto "Faust," "Les Huguenots," "Le Nozze di Figthing more has been done for it in the mounting. This time a ballet will be added to the military band and the cavairy corps. The casts for the week give Faust by Mr. Sheehan and Mr. Berthold, Valentine by Mr. Lind and Mr. Luckstone, Mephitopheta by Mr. Clarke and Mr. Knight and Marguerie by Mr. Clarke and Mr. The Star will have another visit from "The Queen of Chinatown." This roaring melodrame was at that theatre in August, being the first play profuced this season in New York. On het nights there the house was packed, so if the cooler weather has not chilled the desire to see the shew we may expect the same thing repeated. A man fight ng with rate in a dark pit is one of the first liers.

Of the plays that hold over, "Cyrano de Bergerac" will stay only a single week more at the Garden. Richard Mansfield will not appear again in this poetic French tradegy this season in New York. Following he will give seven performances of "Beau Brummel." After that he will use six other pieces from his repertory.

William H. Crane will remain at Wallack's only one week longer. Then he will show other cities how jolly he is when acting a Crane part in "A Rich Man's Son." Another comedian, "A Rich Man's Son." Another comedian, in "A Rich Man's Son." Anot aro." "Carmen" and "Il Trovatore." On Thursday "Romeo et Juliette" and on Saturday "Faust"

Susan Strong is referred to in the West as a singer of Wagner roles only. Her American debut was male at the Academy of Music in 1806, as Margarrile in Faust. Rosa Reida, who made her debut at the Opera Comique in Faust the other day, is in real life Rosa Alder and a sister of Cecil Hardy, now singing in the Castle Square Company. Clara but is to sing next Sunday evening at the Metropolitan Opera House concert. The orchestra will be conducted by Walter Damrosch, who is also to be in charge of the following concert.

of the following concert.

Siegfried Wagner is mentioned as a possible conductor of the German operas in the next season at Coveni Garden. London is to have a winter term of opera, under the direction of Signor Lago, affectionately remembered by London audiences as the impresario who introduced the immertal Ravogli sisters to the Linglish public. Massenet's 'Cendrillon' will be sung in Italian, and there is a prospect of Massagni's lins. Arthur Rousby, who has been for some years at the head of his own company and annually carried English opera to South Africa, recently died on shipboard while returning from Cape Town. He sang in the Gibert and Sullivan operas here during the early eighties. He sang in London at Covent Garden, and occasionally produced new works with his company, such as Pellegrini's "Mercedea." But his company as a rule confined theelf to the usual repetione, in which he sang all the leading baritone roles. He studied in Italy under San Giovanni, and began his career there.

Julies Riviere, formerly a conductor of popular concerts, recently had a braefit in London, where he made his debut as a director more than forty years ago. He used to be at the old Cremyne Gardens, and to judge from the size of the audience which receded his fearbearance, had been for-

rty years ago. He used to be at the old Cremorn ordens, and to judge from the size of the audience tich greeted his rearries rance, had been for the Camperdown, which the Royal Choral Society at Albert Hail.

Hianche Marchesi's occasional appearances in London are still the signal for enthusiastic praise which haits at no feature of her performance. Four concerts were recently given on a Sunday in London and the suburts, which in view of the opposition these entertainments met with only a few years ago, is regarded as a great vic-tory over the people who struggled so long against Sunday music.

Pietro Mascagni and his orchestra from La Scala in Milan gave a concert the other night in Berlin, and although the audience was large, it received the composer without warmth and was no more than polite in its treatment of the musicians. Criticism of the concert was not more favorable and Mascagni as a conductor seems to have made no impression whatever.

it received the composer without warmth and was no more than ordice in its treatment of the musicians. Criticism of the concert was not more favorable and Mascagui as a conductor seems to have made no impress on whatever. The programme included such numbers as Rossinis. Walliam Tell overture. Schumann's "Traumerei," arranged for a string orchestra, and a Cherubini scherzo arranged for string quartette. Some of the German theatres have throstened not to present Mascagni and his or chestra, on the ground that the musicians do not come from La Scala. Mascagni said that they were all present or past members of the theatre orchestra with the exception of a small number engaged to strengthen the organization for its European tour. This was denied by the direction of the opera house in Milan, and the composer may find himself in trouble with the German managers.

The musical directors of Germany recently met in Leipset to found a union intended to do away with some of the abuses of their profession. Included among these are undignified competition among conductora, the engagement of musicians under false pretences, lack of uniformity in contracts and other relations in different German cities and the expense of obtaining employment on account of the fees demanded. More than two hundred and thirty directors belong to the new association. This is interesting to the new association. This is interesting to the new association. This is interesting a view of the fact that the musical mazazines in Berlin have been advertising that a vacancy has occurred in the pest of second kapellmirister at the Court Theatre in Wiesbaden. The advertisement further states that no salary is offered to the person applying for the post, who, however, will have the opportunity of becoming acquainted with an excellent system of conducting. Another capabilities and past experience. The famous conductors of Germany receive nearly as much, however, as the prima donna, if they must still content themselves with less than the first tenors receive and

Berlin has brought to life Bittersdorf's comic Derini has brought to life littersdoff's comic.
Doctor and Apothecary, which was suig there
first in 1787, and won the almost unprecedented
triumph of six performances in twice as many
days. The composer came to liertin two years
later and was honared by Frederick William II.
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Yours very truly,

(Signed)

I congratulate you on manufacturing so fine a piano—it is unsurpassed so far as I know, its tone being sympathetic and remarkably full, while its action responds to any demand made upon it.

Yours very truly,

(Signed)

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PROBLEM NO. 871-BY LECOMTE, SCERABAJA. JATA. BLACK-RIGHT PIECES.

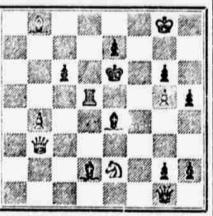
K on K 5: B on K B; Ps on Q R 2, K 3, K 4, K 6, Q 6 and K R 4. 4 6

JA

Kon K B; Qon Q Kt 3; Ron K 2; Rts on Q B c and K Rt 7; Bon K 7; Ps on Q R c, Q B 4, K Et 2, K R ; and K R 4.

WHITE-ELEVEN PIECES. White to play and mate in three moves PROBLEM NO. 872-BY B. HUBLERN, BERLITZ, GERMANY.

BLACK-TEN PIECES Kon K S. Qon K Rt S; Bs on Q 7 and K S; Ps on Q B S, K 2, K Kt S, K Kt 7, K R 4 and K E 7.



Kon K Kt 8; Qon Q Kt 8; R on Q 8; Kt on K 2; on Q Kt 8; Ps on Q Kt 4 and K Et 5. WHITE-SEVEN PIECES. White to play and mate in two moves

END-GAME FROM ACTUAL PLAY In a game played between J. Kort and J. Lion, two well known Bohemian exters, the following position was arrived at siter Black's twenty-sixth move:

BLACK (LION)-THIRTERN PIECES.



K on K Kt: Q on K R d: Re on Q S and K; Kt or K Kt 5; B on K B 6; Pe on Q R S, Q Kt 4, Q B 2, K 5 K B 2, K Kt 2 and K R 2.

WHITE (BORTC)-TRINTERS PIECES

How did white proceed to win the game right off BOLUTION TO PROBLEM NO. 869. -Kt 2. K z Kt (B 4); 2. B-K c ch. K-Q c; Ki 2 E z Et (E 4); 2. B-B 6 ch. K-Q 6; 8. -Kt 2, K x Kt (K 4); 2, B-B 6 ch, K-B 6; 8. Q-Kt 2. B x Kt; 2. Kt-B coh, K-Q 8; 8. Q-Q-Kt 2, P x Kt; 2, Kt-Kt 6 ch, K-Q 8; 8, Q-R 7. mate. 1. Q-Kt 2. P-K 7; 2. Kt-B 6 ch, K z Kt; 8. B-Kt 5. mate.

1. Q-Kt 2, P-B 5; 2, Kt-B 6 ch, &c. 1. Q-Kt 2, P-Kt 5; 2, Kt-B 6 ch, &c. SOLUTION TO PROBLEM NO. 870.

BOLUTION TO PROBLEM NO. 870

1. Q-R #, K x Kt (Q 0); 2. Q x Kt, mate.

1. Q-R #, K x Kt (Q 4); 2. Q x Kt, mate.

1. Q-R #, K x Kt (Q 4); 2. Q x Kt, mate.

1. Q-R #, K x K 2. Kt - B 3, mate.

1. Q-R #, Kt - R 2; 2. Kt - B 3, mate.

1. Q-R #, Kt - R 2; 2. Kt - B 3, mate.

1. Q-R #, Kt - R 5; 2. Kt - B 3, mate.

1. Q-R #, Kt - K 5; 2. Kt - B 3, mate.

1. Q-R #, Kt - K 6; 2. Q x B, mate.

1. Q-R #, Kt - K 6; 2. Q x B, mate.

1. Q-R #, Kt - K 6; 2. Q x B, mate.

1. Q-R #, Kt - K 6; 2. Q x B, mate.

1. Q-R #, B-K #; 2. Kt - B 7, mate.

1. Q-R #, B-B K #; 2. Kt - B 7, mate.

1. Q-R #, B-B K #; 2. Kt - B 7, mate.

1. Q-R #, B-B #; 2. Kt - B 7, mate.

1. Q-R #, B-B #; 2. Kt - B 7, mate.

SOLUTION TO OTTEN'S END-GAME STUDY If a K x P. 4. P-R d and wins.

If S. K x P. 4. P-R 6 and wins.

Correct solutions received to No. 860 from H. W. Herry, Medford, Mass., Dr. A. H. Baldwin, Norwalk, Conn.; Werner Muller, New York, H. Elek Emil, New York, H. H. Ontman, New York of Press, Correct and Danbury, Conn.; R. C. W. New York, C. F. L. Woodbridge, N. J. John B. Schramm, New York A. S. Bichmond, Muddletown, N. Y. Correct solutions received to No. 870 from H. W. Barry, Medford, Mass.; Dr. A. H. Haldwin, Norwalk, Conn.; Werner, Muller, New York; Flek Emil, New York, Grover's Lal Danbury, Conn.; H. H. Guttman, New York, Grover's Lal Danbury, Conn.; H. H. Guttman, New York, Grover's Lal Danbury, Conn.; H. H. Guttman, New York, A. S. Richmond, Middletown, N. Y.; Douglas Siewart, Yonkers, N. Y.

Berry, Medford, Mass.
Additional correct solutions received from C. P.
L., Woodbridge, N. J., to Nos. 867 and 868; from R.
Monrad, Decorab, I.a., to Nos. 867 and 868; from
Philip Schroer, Jersey City, to end-game study.

THE MOSCOW TOURNAMENT. Appended are two additional games from the reent Moscow tournament:

	FRENCH	DEPENCE.	
TOCHIOCRIN.	Black.	White.	BUREN.
1 P-K 4	P-K 8	21 P-K Kt 4	Kt-Kt
2 P-Q4	P-Q4	22 K-Kt 2	P-QH4
a PxP	Kt-K BB	28 P-K R 4	Kt (Kt)-Ba
5 B Q B	H-Q3	24 P-R B	O-0.2
d Cantles	Cantles	20 K-Kt 8	0-13 2 ch
7 B-K Kt f		27 K-Kt 2	Q-03
8 Q Kt-Q 2	QKt-Q2	28 P-R 4	P-QKt4
9 P-R A	P-B 8	PAP	PxP
it o B-K	8-B2	BI P x P	P-Ktb
12 P-K R 3	HYKL	32 Q-Kts	Kt. H.B
13 Kt x B	P-KR3	na Qx Peb	K-K
14 B-B	B-B 5	34 Q-KtR	P-Kt 3
15 Kt-R 4	BxB		hK-R 2
10 Q x H	R-K	ar P-Kt 8	Kt-R4
is Ha Reh	KtxR	37 B-Kt 5	O-Rioch
10 O-K 3	Kt-na	80 K-B	OxPeh
10 Q-K 3 20 Kt-B 5	K-B	40 K-K	Resigns.
	BEN'S GAM	BIT DECLINI	ED.
BOJARROW,	LEWITZEI.	BOJARROW.	LEWITZEL

Hinck.
Rt-Ext a
Rt-Ex 87 Atr., 22 Kt-R 2 23 Kt-R 3 24 B-H 4 25 K-Kt 3 26 K-B 2 27 Kt 4 Kt 28 Kt 4 P 28 B-K 2 30 K-Q 3 31 K-K 3

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It is on this account that at the urgent collectation of many of his restored patients, the celebrased Dr. L. W. Knapp, now retired from active practice, sends free to every man the prescription with full information telling how he may cure himself in the privacy of his own home and become a man among men. Dr. Knapp says: "The world has come to look at such sufferers in a different light from former look at such suferers in a different light from former days. It now regards them as unfortunate, not erminal. They have lacked moral courage. They may be victims of inherited passion, or they have acquired secret habits from evil associates. But, whatever may have been the incentive that causes a man to degrade his being and isolate himself from society, he needs a friend. He needs the right hand of fellowship and good cheer. It is wrong to denounce him for his folly and it is equally uscless to trive him addice. He must have the houser was 's give him advice. He must have the hungry man's bread, not a stone, offered him. I know the aversion that suffering men have to the least semblance of publicity, and I, therefore, send the prescription securely scaled in a plain envelope, without marks to show where it came from. Thousands of men have written me to say how glad they were to get this prescription, and every mail brings on and emeciated parts restored to natural excensib and vigor. Now, my friend, do not sit and wonder how I can afford to give away this valuable prescription, but write for it to-day. It is free to all. and I want every man to have it. Address in the fullest confidence Dr. L. W. Knapp. 1935 Hull Building, Detroit, Mich." Remember, the full pre-scription with complete information telling you how you may cure yourself, at home, is mailed to you

section. In all probability all these players will have to enter the second round of his contest. James E. Wilkinson, Jr., informs Tax Sus that he has won two games from John J. Byrne in the fourth section of Tax Sus's second correspondence sourcement.

ment.

B. C. W., New York, writes the following about Otten's end-game study: 'This is very ingentous and caused me no little trouble. It was evident has fit P must be sacrificed in order to block B on his moving to B ii, but it took me quite a while to see that the blocking would be just as effectual if B, instead of K, look P., samply necessitating the retrest of the white E. Mr. Otten deserves great credit for such a presty piece of chose strategy.'

J. P. Wuerst, Weber, N. J.—A player being in cheek cannot get out by means of cashing.

B. W. Barry, Med ord, Mass.—No, the correspond-

B. W. Barry, Med ord, Mass.—No, the correspondent in question old not give all the twenty-four moves. The same correspondent admits to have been wrong as recards his variation to 867.

M. J. Miller, New York.—Try the Cosmopolitical Chees Club, 18 Second avenue this city. Kicker, Manhattan.—Lack of space prevented Trus Rus from printing a selection of games from the tournament in question.

COST OF THE STATE DEPARTMENTS. Diplomacy Is By No Means as Expensive as Is Believed Generally.

The appropriations made by Congress for the expenses attending the diplomatic service of the United States have not varied much in recent years. They have been \$1,575,000, \$1,640,000, \$1,700,000 and \$1,750,000 in 1896, 1897, 1808 and 1899, respectively. When it is considered how extensive are the operations of the diplomatic service of the United States, the amount appropriated does not seem large, and by comparison with some other countries seems almost insignificant. Germany appropriates for the expenses of its foreign office 11,000,000 marks a year, the comvalent of \$2,530,000. appropriated last year for the ministry of foreign affairs 15,200,000 francs, the equivalent of about \$3,000,000, or about twice as much as is expended for the same purpose by the United States. Austris expended for the maintenance of its diplomatic relations with foreign countries last year 4,400,000 florins, or the equivalent of nearly \$2,000,000, notwithstanding the fact that Austria is a country without colonies and with comparatively few trade relations through commerce with countries not on the European continent.

The maintenance of the Department of Foreign Affairs of little Holland cost last year 850,000 guilders, about \$319,000; Belgium expended ,800.000 francs, the equivalent of \$560 000. Italy expended on its diplomatic service last year 9,400,000 lire, \$1,880,000, a larger sum than was expended by the United States. The appropriation for foreign and consular service of Great Britain last year was £438,000 the equivalent of bout \$2,100,000, and this total does not include the colonial expenses in Asia, Africe and claswhere of the subordinate governments having tiplomatic business with other countries. Cape Colony, when on terms of amity with the Boer Republic, carried on commercial communi-

Boer Republic, carried on commercial communications through its immediate representatives, as did Natal, and the English diplomatic service expenses cover only he on lay made for direct communications between B gl nd and the separate countries with which the English Government has to do.

It has been said, and with much reason, that the telegraph has proved the most serious enemy of old fashioned diplomacy. But as the requirements of diplomacy have been diminished, the needs of a thorough and widely extended consular system have been enlarged, and the expenses of the United States in maintaining such a sestem have certainly not been such as would justify the criticism of extravagance, and this fact is, perhapes, best brought to notice by a comparison of such expenses with those for similar and less thorough service, by other governments.

RECORD BRIDGE BUILDING. A Wooden Structure Replaced by Steel in 1 Hour 32 Minutes.

LINCOLN, Neb., Nov. 25 .- A record-breaking feat in railroad bridge building was performed on the Rock Island line near this city the other day. It consisted of taking out a big wooden bridge and replacing it with a steel one in an hour and thirty-two minutes, and without blocking traffic. The steel bridge was 78 feet in length and weighed 80 tons. It was shipped from the factory in sections to Rokeby, a station three miles from the place where it was put in. Here it was rivoted together.

The old structure rested on concrete abutments put in after a disastrous wreck five years ago. The bolts and spikes of the old structure were removed after the new one had been suspended above. The new bridge was brought to the scene on flat cars, from which it was lifted by a double drum friction engine